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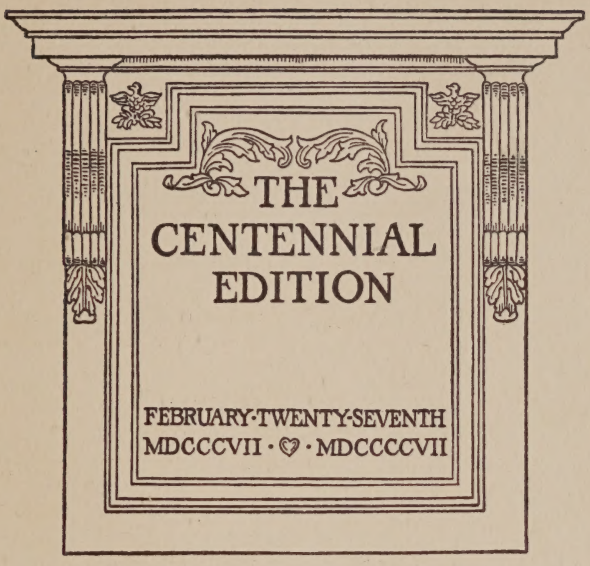
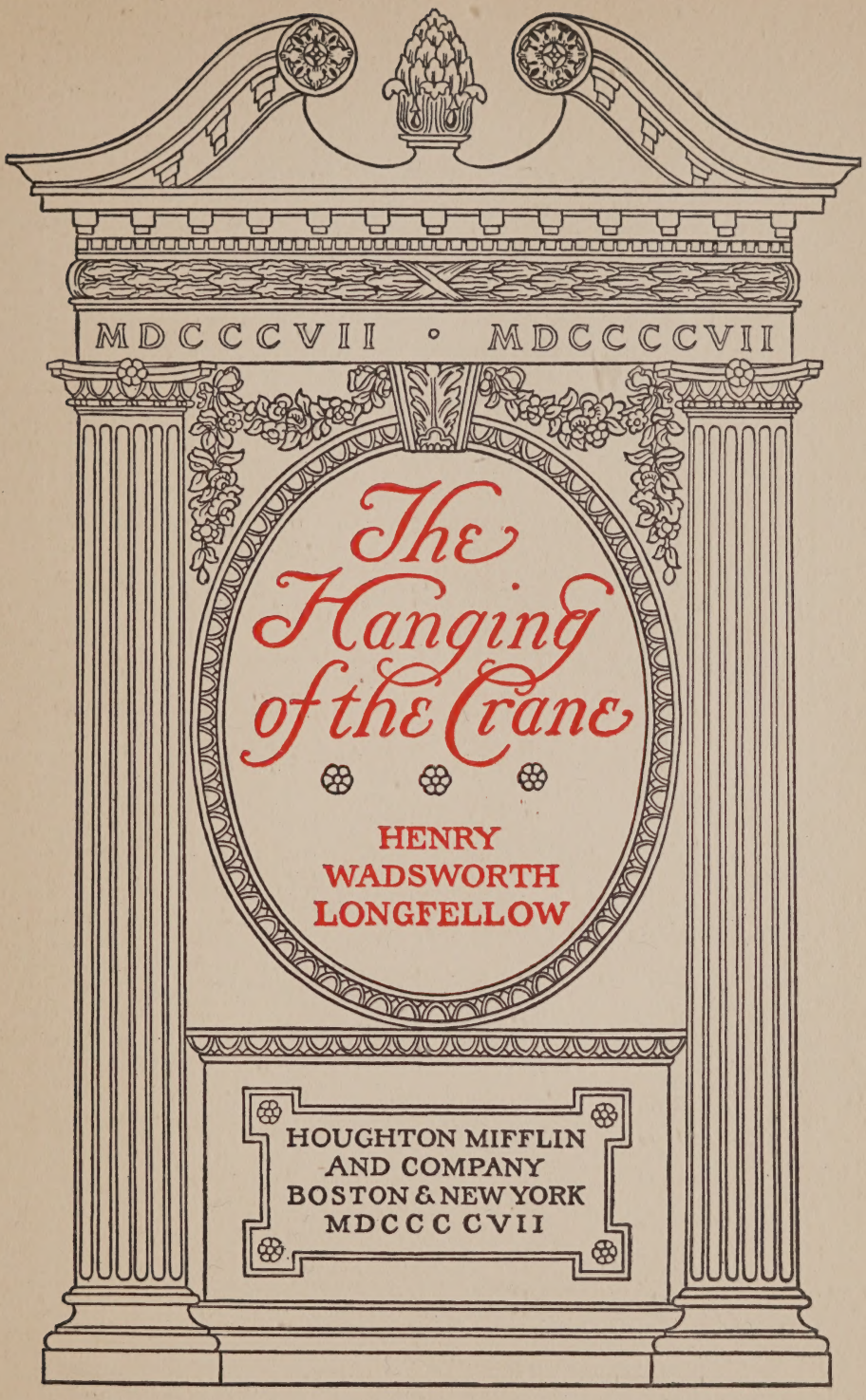
THE HANGING OF THE CRANE


THE
CENTENNIAL
EDITION
FEBRUARY·TWENTY-SEVENTH
MDCCCVII · ♡ · MDCCCCVII


MDCCCVII • MDCCCCVII
The Hanging of the Crane
HENRY
WADSWORTH
LONGFELLOW
HOUGHTON MIFFLIN
AND COMPANY
BOSTON & NEW YORK
MDCCC CVII

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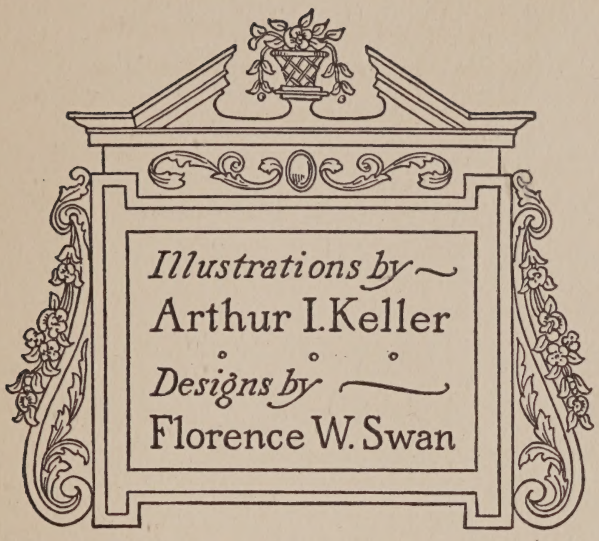

Illustrations by
Arthur I. Keller
Designs by
Florence W. Swan

PUBLISHERS' NOTE

THE centennial of the birth of Henry Wadsworth Longfellow has been deemed a proper occasion for presenting a new illustrated edition of "The Hanging of the Crane." An interesting account of the origin of this poem is given by Mr. T. B. Aldrich. He says: "One morning in the spring of 1867, *Mr. Longfellow came to the little home in Pinckney Street* [*Boston*], *where we had set up housekeeping in the light of our honeymoon. As we lingered a moment at the dining-room door, Mr. Longfellow turning to me said, 'Ah, Mr. Aldrich, your small, round table will not always be closed. By and by you will find new young faces clustering about it; as years go on, leaf after leaf will be added, until the time comes when the young guests will take flight, one by one, to*

build nests of their own elsewhere. Gradually the long table will shrink to a circle again, leaving two old people sitting there alone together. This is the story of life, the sweet and pathetic story of the fireside. Make an idyl of it. I give the idea to you.' Several months afterward, I received a note from Mr. Longfellow in which he expressed a desire to use this motif in case I had done nothing in the matter. The theme was one peculiarly adapted to his sympathetic handling, and out of it grew 'The Hanging of the Crane.'"

The illustrations in this volume have the historical Craigie House in Cambridge for their background,—the house where the poem was written, where all the poet's children were born, and where most of the scenes touched upon in the poem were enacted in his own family life. The artist visited the house and made his drawings from the very room in which Longfellow hung his own crane in 1843. *The box-bordered garden was planned by Mr. and Mrs. Longfel-*

low ; the porch was the one from which departed the first of their children to become a bride ; and the beautiful staircase makes a fit setting for the golden wedding picture. All the text decorations are Colonial, the motif of many being taken from Craigie House.

4 *Park Street, Boston, February,* 1907.

ILLUSTRATIONS

GATEWAY TO CRAIGIE HOUSE
Half title

LOVE HANGS THE CRANE
Half title to Part I

THE POET'S REVERIE
Part I

THE TWO ALONE
Half title to Part II

THE ROYAL GUEST
Half title to Part III

THE FIRST BIRTHDAY
Part III

THE BROTHER AND SISTER
Half title to Part IV

YOUTHS AND MAIDENS
Half title to Part V

THE FAMILY

Part V

THE BROOK

Half title to Part VI

THE BRIDE'S FAREWELL

Part VI

THE TWO ALONE AGAIN

Half title to Part VII

THE GOLDEN WEDDING

Part VII

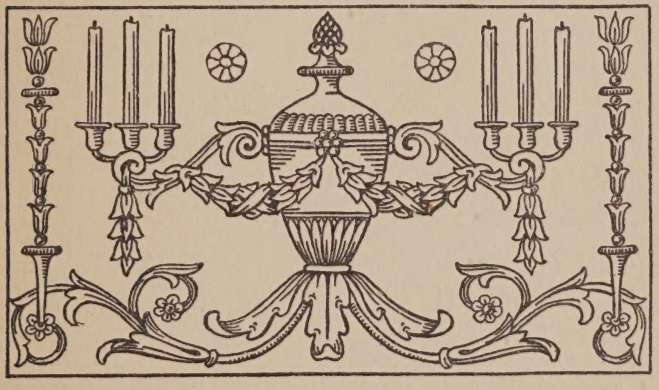
The silhouette on the cover of this volume is a reproduction of Longfellow's class picture.

The light of love shines over all

THE HANGING OF THE CRANE

I

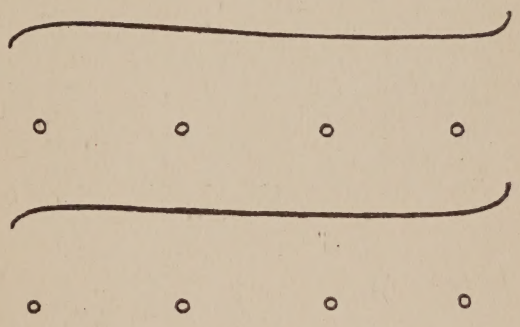
THE lights are out, and gone
are all the guests
That thronging came with
merriment and jests
To celebrate the Hanging of the Crane
In the new house, — into the night are gone;
But still the fire upon the hearth burns on,
And I alone remain.



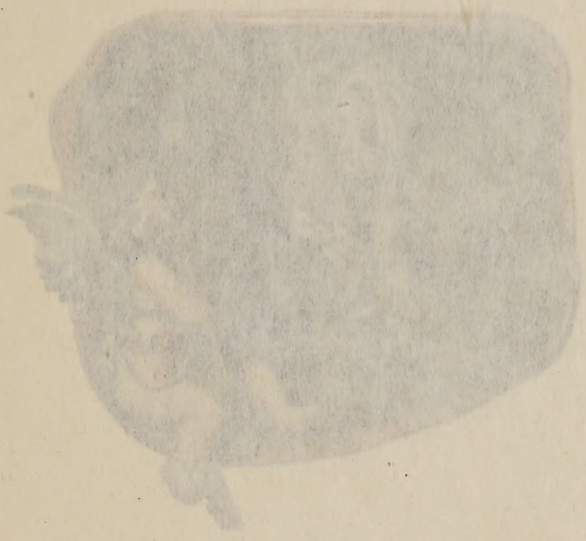
But still the fire upon the hearth burns on,
And I alone remain

But still the fire upon the hearth burns on,
And I alone remain

FORTUNATE, O happy day,
When a new household finds its place
Among the myriad homes of earth,
Like a new star just sprung to birth,
And rolled on its harmonious way
Into the boundless realms of space!



SO said the guests in speech and song,
As in the chimney, burning bright,
We hung the iron crane to-night,
And merry was the feast and long.



Each other's own best company

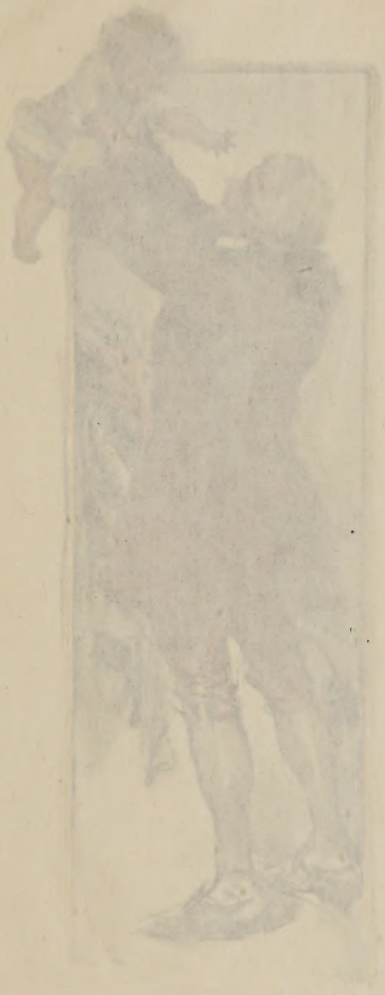
II

AND now I sit and muse on what may be,
And in my vision see, or seem to see,
Through floating vapors interfused with light,
Shapes indeterminate, that gleam and fade,
As shadows passing into deeper shade
Sink and elude the sight.

FOR two alone, there in the hall,
Is spread the table round and small;
Upon the polished silver shine
The evening lamps, but, more divine,
The light of love shines over all;
Of love, that says not mine and thine,
But ours, for ours is thine and mine.

o o o o

THEY want no guests, to come between
Their tender glances like a screen,
And tell them tales of land and sea,
And whatsoever may betide
The great, forgotten world outside;
They want no guests; they needs must be
Each other's own best company.

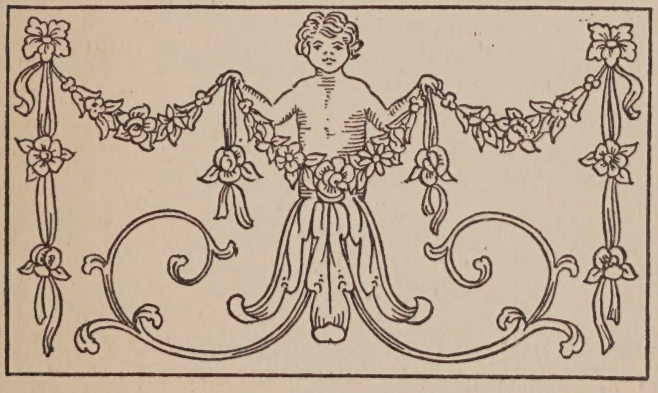


A royal guest with flaxen hair

A royal quest with flaxen hair

III

THE picture fades; as at a village fair
A showman's views, dissolving into air,
Again appear transfigured on the screen,
So in my fancy this; and now once more,
In part transfigured, through the open door
Appears the selfsame scene.

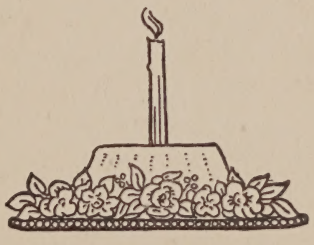


SEATED, I see the two again,
But not alone; they entertain
A little angel unaware,
With face as round as is the moon,
A royal guest with flaxen hair,
Who, throned upon his lofty chair,
Drums on the table with his spoon,
Then drops it careless on the floor,
To grasp at things unseen before.

ARE these celestial manners? these
The ways that win, the arts that please?
Ah yes; consider well the guest,
And whatsoe'er he does seems best;
He ruleth by the right divine
Of helplessness, so lately born
In purple chambers of the morn,
As sovereign over thee and thine.

Seated, I see the two again,
But not alone ; they entertain
A little angel unaware

He speaketh not; and yet there lies
A conversation in his eyes;
The golden silence of the Greek,
The gravest wisdom of the wise,
Not spoken in language, but in looks
More legible than printed books,
As if he could but would not speak.
And now, O monarch absolute,
Thy power is put to proof; for, lo!
Resistless, fathomless, and slow,
The nurse comes rustling like the sea,
And pushes back thy chair and thee,
And so good night to King Canute.



Steadfast they gaze, yet nothing see
Beyond the horizon of their bowls

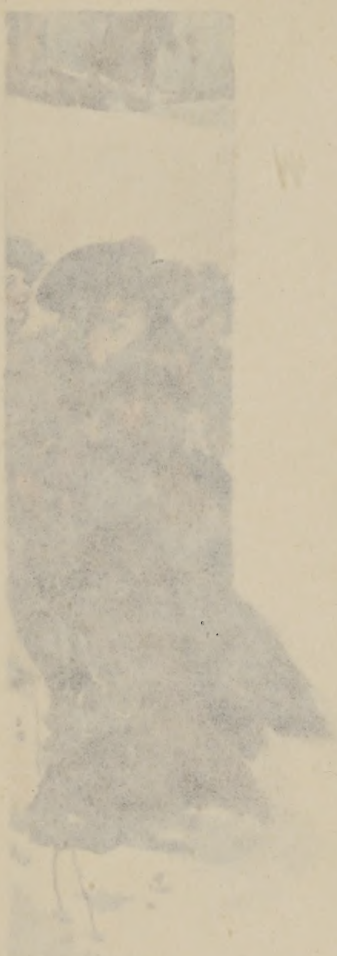
Steadfast they gaze, yet nothing see
Beyond the horizon of their desk.

IV

AS one who walking in a forest sees
A lovely landscape through the parted trees,
Then sees it not, for boughs that intervene;
Or as we see the moon sometimes revealed
Through drifting clouds, and then again concealed,
So I behold the scene.

THERE are two guests at table now;
The king, deposed and older grown,
No longer occupies the throne, —
The crown is on his sister's brow;
A Princess from the Fairy Isles,
The very pattern girl of girls,
All covered and embowered in curls,
Rose-tinted from the Isle of Flowers,
And sailing with soft, silken sails
From far-off Dreamland into ours.
Above their bowls with rims of blue
Four azure eyes of deeper hue
Are looking, dreamy with delight;
Limpid as planets that emerge
Above the ocean's rounded verge,
Soft-shining through the summer night.

Steadfast they gaze, yet nothing see
Beyond the horizon of their bowls;
Nor care they for the world that rolls
With all its freight of troubled souls
Into the days that are to be.



And youths, who in their strength elate
Challenge the van and front of fate

V

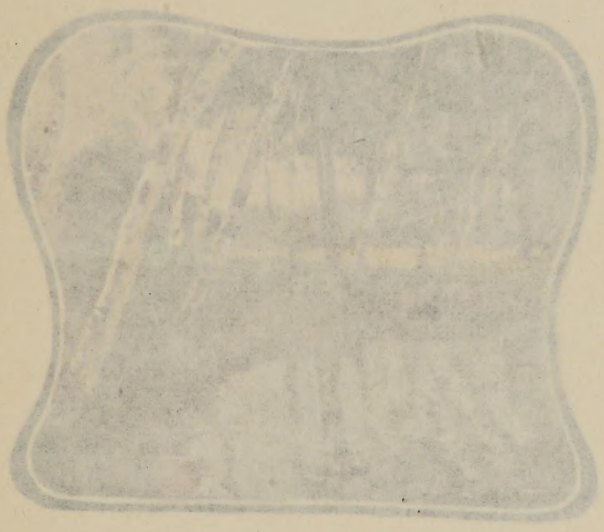
AGAIN the tossing boughs shut out the scene,
Again the drifting vapors intervene,
And the moon's pallid disk is hidden quite;
And now I see the table wider grown,
As round a pebble into water thrown
Dilates a ring of light.

SEE the table wider grown,
I see it garlanded with guests,
As if fair Ariadne's Crown
Out of the sky had fallen down;
Maidens within whose tender breasts
A thousand restless hopes and fears,
Forth reaching to the coming years,
Flutter awhile, then quiet lie,
Like timid birds that fain would fly,
But do not dare to leave their nests;—
And youths, who in their strength elate
Challenge the van and front of fate,
Eager as champions to be
In the divine knight-errantry
Of youth, that travels sea and land
Seeking adventures, or pursues,
Through cities, and through solitudes

I see the table wider grown
I see it garlanded with guests

I see the table neither proven
I see it garlanded with guests

Frequented by the lyric Muse,
The phantom with the beckoning hand,
That still allures and still eludes.
O sweet illusions of the brain!
O sudden thrills of fire and frost!
The world is bright while ye remain,
And dark and dead when ye are lost!



The meadow-brook, that seemeth to stand still
Quickens its current as it nears the mill

VI

THE meadow-brook, that seemeth to stand still,
Quickens its current as it nears the mill;
And so the stream of Time that lingereth
In level places, and so dull appears,
Runs with a swifter current as it nears
The gloomy mills of Death.

ND now, like the magician's scroll,
That in the owner's keeping shrinks
With every wish he speaks or thinks,
Till the last wish consumes the whole,
The table dwindles, and again
I see the two alone remain.
The crown of stars is broken in parts;
Its jewels, brighter than the day,
Have one by one been stolen away
To shine in other homes and hearts.
One is a wanderer now afar
In Ceylon or in Zanzibar,
Or sunny regions of Cathay;
And one is in the boisterous camp
Mid clink of arms and horses' tramp,
And battle's terrible array.

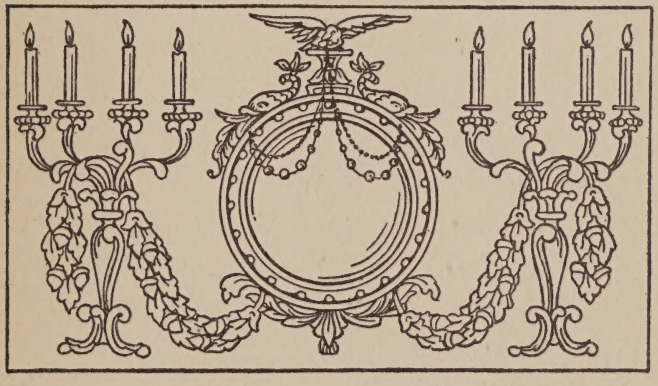
The crown of stars is broken in parts;
Its jewels, brighter than the day,
Have one by one been stolen away
To shine in other homes and hearts.

I see the patient mother read,
With aching heart, of wrecks that float
Disabled on those seas remote,
Or of some great heroic deed
On battle-fields, where thousands bleed
To lift one hero into fame.
Anxious she bends her graceful head
Above these chronicles of pain,
And trembles with a secret dread
Lest there among the drowned or slain
She find the one beloved name.

and again
I see the two alone remain

VII

AFTER a day of cloud and wind and rain
Sometimes the setting sun breaks out again,
And, touching all the darksome woods with light,
Smiles on the fields, until they laugh and sing,
Then like a ruby from the horizon's ring
Drops down into the night.



WHAT see I now? The night is fair,
The storm of grief, the clouds of care,
The wind, the rain, have passed away;
The lamps are lit, the fires burn bright,
The house is full of life and light;
It is the Golden Wedding day.
The guests come thronging in once more,
Quick footsteps sound along the floor,
The trooping children crowd the stair,
And in and out and everywhere
Flashes along the corridor
The sunshine of their golden hair.

The house is full of life and light,
It is the Golden Wedding Day

On the round table in the hall
Another Ariadne's Crown
Out of the sky hath fallen down;
More than one Monarch of the Moon
Is drumming with his silver spoon;
The light of love shines over all.

FORTUNATE, O happy day!
The people sing, the people say.
The ancient bridegroom and the bride,
Smiling contented and serene
Upon the blithe, bewildering scene,
Behold, well pleased, on every side
Their forms and features multiplied,
As the reflection of a light
Between two burnished mirrors gleams,
Or lamps upon a bridge at night
Stretch on and on before the sight,
Till the long vista endless seems.

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